scene

THE MAGAZINE FOR PEOPLE WHO GO OUT

VOL. 8—NO. 5 APRIL 19-25, 1971

THE NATIONAL BALLET OF CANADA

O'KEEFE CENTRE
for the performing arts

Simpsons

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Photo by Cecil Rice

A NEW JANE EYRE DEBUTS AT O'KEEFE CENTRE

Soprano Joan Karasevich will make her debut in the title role when the Charlottetown Festival musical "Jane Eyre" opens a two week run at O'Keefe Centre May 10. Miss Karasevich will play opposite Bill Cole, who repeats his role as Rochester in the production which enjoyed a sellout season at the 1970 Charlottetown Festival.

The O'Keefe Centre engagement for "Jane Eyre" marks the first time a Canadian-produced musical has been included in the theatre's Subscription Series. The show will also play a week at the National Arts Centre May 30 to June 5, before returning to Charlottetown for a second season in repertory with the perennial "Anne of Green Gables", and a new show "Mary", based on the life of Mary Queen of Scots.

"Jane Eyre" is rated the most successful box office attraction for the Charlottetown Festival since the phenomenal "Anne of Green Gables". It sold out opening night last season, and went on to attract 98 percent of capacity paid attendance over twenty-one performances in the 946 seat Confederation Centre Theatre.

Miss Karasevich won her role at auditions held by the Festival last November, chosen by Festival artistic director Alan Lund over eight other finalists.

She has starred with success in a number of revue and theatre productions in Toronto, including Jacques Brel, and with the Manitoba Theatre Centre, Neptune Theatre, the Stratford Festival and Winnipeg's Rainbow Stage. She has also appeared in many CBC Radio and television productions.

Bill Cole, who will play opposite her as Rochester, the brooding master of Thornfield, won critical and audience acclaim for his interpretation of the role at Charlottetown last season. Cole has appeared with Spring Thaw, and with the Charlottetown Festival company for the last four years where he has played starring roles in "Johnny Belinda", "Private Turvey's War" and other productions.

The Festival's musical version of Charlotte Bronte's classic Victorian novel was adapted from the original book by a team of British writers who have concentrated on the love affair between Rochester, and the plain Jane governess, Miss Eyre, in their treatment.

Lyricist Hal Shaper and composer Monty Stevens have prepared new musical material for the 1971 production, which will be inserted in the show during rehearsals.

The musical version of Miss Bronte's melodramatic novel also contains new characters, notably the maid and servant pair, Leah and Gregory, who provide a strong comedy counterpoint to the dramatic plot structure.

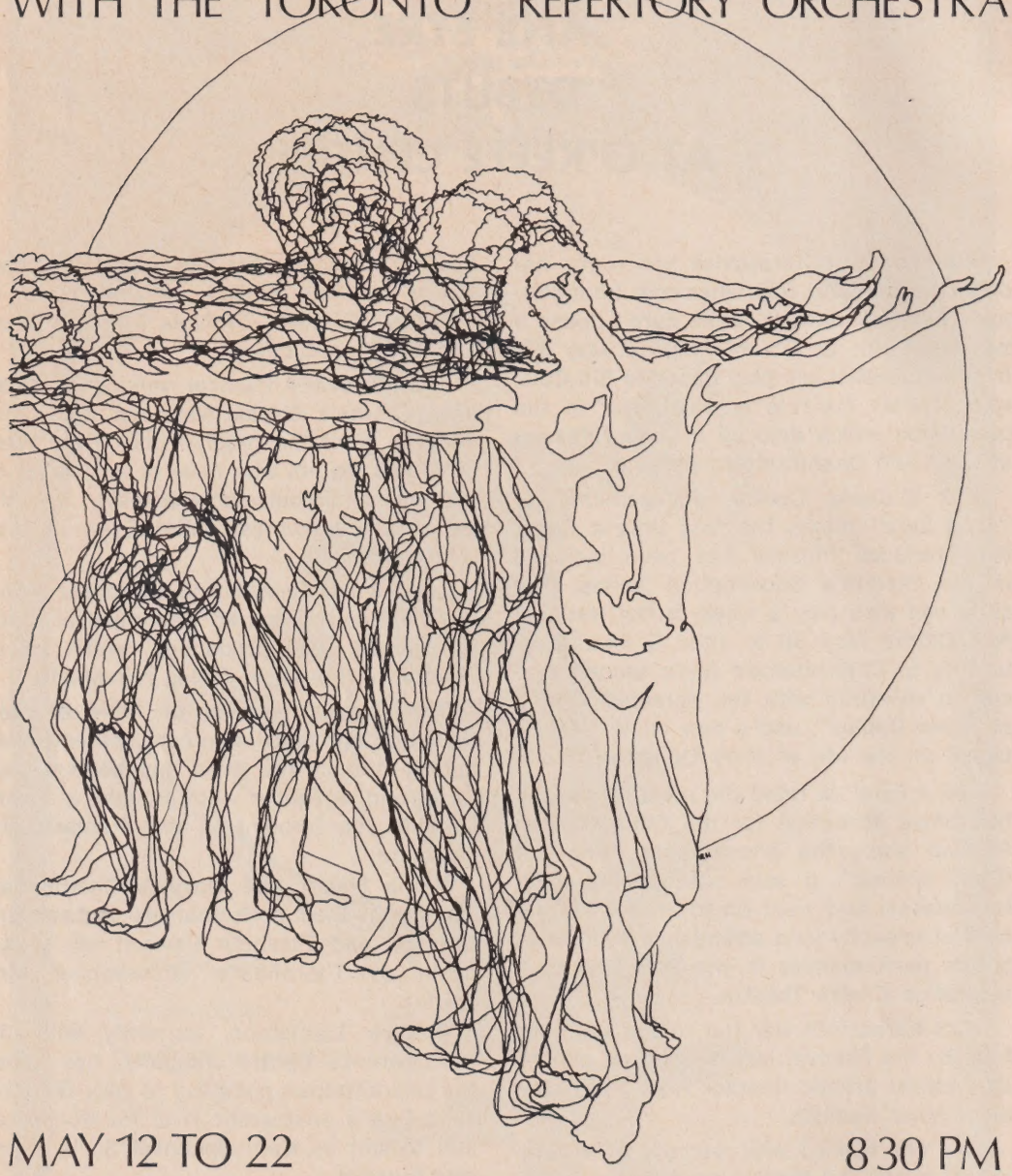
Roma Hearn and Douglas Chamberlain will repeat their performances as Leah and Gregory, and Elizabeth Mawson will appear again as Thornfield's housekeeper Mrs. Fairfax.

Marilyn Lightstone, currently with the St. Lawrence Centre company, has joined the Charlottetown company to play Blanche, Jane Eyre's aristocratic rival for Rochester, and to star as Mary Queen of Scots in the new musical.

Frances Dafoe has created costumes for "Jane Eyre", while Edward Kotanen has designed the sets which feature an enormous two storey high revolving replica of Thornfield, the country estate which is the setting for the musical.

Alan Lund, the Charlottetown Festival Artistic Director, will direct the 1971 production of "Jane Eyre". He will put his cast of thirty-three into rehearsals in Toronto April 26.

TORONTO DANCE THEATRE
WITH THE TORONTO REPERTORY ORCHESTRA



MAY 12 TO 22 — 8 30 PM

TICKETS $5,4,3,2 — BOX OFFICE 366 7723 — INFORMATION 367 0243

WED MAY 12	THU MAY 13	FRI MAY 14 WITH TRO	SAT MAY 15 WITH TRO	WED MAY 19	THU MAY 20	FRI MAY 21 WITH TRO	SAT MAY 22 WITH TRO
PORTRAIT	LEGEND	FIRST MUSIC	STARSCAPE	LEGEND	UNTITLED SOLO	FIRST MUSIC	FIRST MUSIC
UNTITLED SOLO	•STARSCAPE	•RHAPSODY IN THE LATE AFTERNOON	SUNWAPTA	ENCOUNTER	LEGEND	RHAPSODY IN THE LATE AFTERNOON	RHAPSODY IN THE LATE AFTERNOON
•LEGEND	PORTRAIT	•SUNWAPTA	I HAD TWO SONS	PORTRAIT	STARSCAPE	SUNWAPTA	I HAD TWO SONS
•DARK OF MOON	DARK OF MOON	•NEW WORK	L'HISTOIRE DU SOLDAT	UNTITLED SOLO	DARK OF MOON	NEW WORK	NEW WORK
ENCOUNTER	UNTITLED SOLO	•L'HISTOIRE DU SOLDAT		STARSCAPE	ENCOUNTER	L'HISTOIRE DU SOLDAT	L'HISTOIRE DU SOLDAT

•FIRST PERFORMANCE

THE THEATRE
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ST LAWRENCE CENTRE

Jack Weston, amourously inclined, is startled to find that he has been led into smoking pot for the first time by young and frisky Ginger Flick.

"LAST OF THE RED HOT LOVERS," STARRING JACK WESTON, BEGINS FOUR WEEKS' ENGAGEMENT AT ROYAL ALEXANDRA THEATRE MON., APR. 26

"Last of the Red Hot Lovers," Neil Simon's new comedy smash, begins a four weeks' engagement at the Royal Alexandra Theatre on Monday, April 26, thru Saturday, May 22. Starring Jack Weston, and co-starring Rosemary Prinz, Ginger Flick and Marge Redmond, the play — the ninth in Mr. Simon's unbroken chain of Broadway hits — is presented by Saint-Subber and directed by Robert Moore.

"Hot Lovers" made its initial Broadway bow on December 28th of '69, when it was critically hailed as Mr. Simon's most hilarious and most brilliant work to date. Time Magazine deemed it "A laugh orgy," while N.Y. Times critic Clive Barnes called it "Extraordinarily funny," adding: "Go and see it!" The N.Y. Post's Richard Watts, Jr., wrote: "A genuinely brilliant new play. Simon emphatically lives up to his position as the most brilliant writer of comedies in America."

"Red Hot Lovers" details the hilarious story of a good, and simple, man who wants to try his hand, just once, at being a Casanova, a Don Juan, a Lothario of irresistible attraction and charm. In his forties, and long married to a boyhood sweethart, he determines that life shall no longer ignore him, or pass him by — that he will boldly seek adventure in an afternoon rendezvous in his mother's prim apartment while she is out doing charity work at a near-by hospital. Bent on a fling, he carefully arranges a series of conquest with three wildly unlikely ladies. With manly charm and a bottle of alcohol, he endeavors to lure them, in unholy succession, to his mother's folding bed — with riotously funny results.

In less than a decade, Neil Simon has achieved the astounding feat of writing nine resounding Broadway hits: "Come Blow Your Horn," "Little Me," "Barefoot in the Park," "The Odd Couple," "Sweet Charity," "Star-Spangled Girl," "Plaza Suite," "Promises, Promises" and "Red Hot Lovers." He did the screenplays of "Barefoot" and "Odd Couple," and also an original screenplay, "The Out-of-Towners," which stars Jack Lemmon and Sandy Dennis.

Jack Weston — the beleaguered would-be Romeo of "Red Hot Lovers" — has been seen on Broadway in such highly successful productions as "Season in the Sun," "South Pacific" and "Bells are Ringing." In addition to a long list of TV appearances, ranging from "Gunsmoke" to "Dr. Kildare," he has appeared in a large number of major motion-pictures including "Cactus Flower" with Ingrid Bergman and Walter Matthau, "Please Don't Eat the Daisies" with Doris Day, "Mirage" with Gregory Peck, "Wait Until Dark" with Audrey Hepburn, and one in which he co-starred with Jack Lemmon, "The April Fools." His favorite films include three recent releases with Steve McQueen — "The Cincinnati Kid," "Honeymoon Machine" and "The Thomas Crown Affair."

THE NATIONAL BALLET SCHOOL TO PRESENT "AN EVENING OF BALLET" AT MACMILLAN THEATRE

The annual performance by the senior students of The National Ballet School takes place this year at the MacMillan Theatre on May 19 and 20 at 8:30 p.m.

In addition to "Constantia" a ballet by William Dollar, staged by Daniel Seillier to the music of Chopin piano concerto No. 2 in F minor, there will be a demonstration of the different styles of character dancing taught at the School by Miss Olga Evreinoff. Miss Evreinoff trained for 5 years at the Bolshoi and Kirov Schools in the U.S.S.R. before coming to Canada. The rest of the program will consist of contemporary and classical ballets.

Judging by the excellence of the show presented by students of the School last year at St. Lawrence Centre, audiences can expect two fine evenings of ballet on May 19 and 20.

Tickets $4.50, $3.50 (students and children $3.00 and $2.00) are available by mail from Mrs. Nunn, 15 Nesbitt Drive, Toronto 5, or The National Ballet School. Call 922-0360 for further ticket information.

IAN HOGG AND PAT GALLOWAY TO STAR IN STRATFORD'S MACBETH

Ian Hogg will make his first appearance on the Stratford Festival stage in the title role of "Macbeth" when the production opens at the Festival Theatre June 9.

With him as Lady Macbeth will be Pat Galloway, now on tour with the Stratford company in the title role of "The Duchess of Malfi".

Mr. Hogg's theatrical credits include "Marat/Sade" for the Royal Shakespeare Company, both in England and New York and in the film version of the production. Among his other roles in four seasons with the RSC were Lavache in "All's Well That Ends Well", directed by John Barton, Tybalt in "Romeo and Juliet" and Achilles in "Troilus and Cressida".

He has recently appeared in a Royal Court Theatre production, "AC/DC", and in several films, including Peter Brook's "King Lear" in which he played Edmund and Polanski's "Macbeth". Mr. Hogg has also been featured on BBC television and in the film "To Build A Fire", which was made in Canada.

Pat Galloway is well-known to Stratford audiences for her many performances over six seasons at the Stratford Festival. Seen last year as Lady Sneerwell in "The School for Scandal" and the Queen in "Cymbeline", Miss Galloway will be remembered particularly for her performance as Dorine in "Tartuffe", both in 1968 and 1969, and at the National Arts Centre last fall.

A seasoned performer in revue, musical and repertory, she has acted in a wide variety of roles in England, the U.S. and Canada. In five seasons at the Manitoba Theatre Centre she appeared in such productions as "Little Mary Sunshine", in which she played the title role, "Private Lives", "Pygmalion" and "The Taming of the Shrew". She has also been featured with Canadian Players and has acted extensively on television.

"Macbeth will be directed by Peter Gill and designed by Deirdre Clancy, with music by Alan Laing.

TONY VAN BRIDGE RETURNS TO STRATFORD IN FRENCH FARCES AT AVON THEATRE

Veteran Stratford actor Tony van Bridge will return to the Stratford Festival this summer to play Nonancourt in "An Italian Straw Hat", opening July 2 at the Avon Theatre and Dr. Pinchard in "There's One in Every Marriage", opening at the Avon August 6, Artistic Director Jean Gascon announced today.

This will be Mr. van Bridge's 13th season at Stratford, where he last appeared in 1967 as Falstaff in "The Merry Wives of Windsor" and the Mayor in "The Government Inspector", the latter of which he also played on Stratford's 1967 Centennial Tour and at Expo 67. His many memorable roles at the Stratford Festival include Samoilov in "The Last of the Tsars", Exeter in "Henry V" and Gloucester in "Henry VI" (1966) and Falstaff in both "Henry IV, Part I and "Falstaff (Henry IV, Part II), in 1965.

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By Popular Demand . . .

Once upon a time on College Street there was a small restaurant where the food was so good, the chefs so bright and the waitresses so cute that its reputation started spreading like bush-fire and had critics calling it "a smasheroo".

Although some people considered, a priori, the place "too inexpensive to be any good", crowds lined up at the door and *l'omelette* soon became a "wonderful place, but you can't get a seat".

Something had to be done.

. . . Another Opening, Another Show

Now the curtain is rising on the second *l'omelette,* which has just opened at 48 Wellington East (between Yonge and Church, across from the O'Keefe Center). There the regulars of *l'omelette* on College will find the same cosy atmosphere and comfortable decor.

Here, in addition to the varieties of omelettes that have made us famous in the first place, the menu includes a superb selection of Traditional French dishes, such as Filets de Sole Dieppoise, Truite Grenobloise, Coq au vin, Entrecôte and Tripes à la mode de Caen.

Try the new *l'omelette* soon, you can't beat that for an encore.

l'omelette

197 College Street (at St. George), 11:30 a.m. to midnight — 964-8220.

48 Wellington Street East (between Yonge and Church, across from the O'Keefe Center) 11:30 a.m. to 1:00 a.m. — **863-0438**

No performance on Sundays.

TORONTO DANCE THEATRE PRESENTS SPRING SEASON AT ST. LAWRENCE CENTRE

The Toronto Dance Theatre will present its 1971 spring season in the Theatre of the St. Lawrence Centre on May 12, 13, 14, 15, 16, 19, 20, 21, 22 at 8:30 p.m.

This season will be their largest — in all respects — in the relatively short history of the Company. Over the two-week period, the Dance Theatre will premiere six new works plus Stravinsky's "L'Histoire Du Soldat." The latter, directed by Martin Brenzell and featuring members of the TDT Company, was first performed in Hamilton; then a performance was given for one night only at the MacMillan Theatre this past winter. The same dancers — David Earle, Helen Jones, Keith Urban — will perform this work for the spring season.

The six new works created especially for this season, are as follows: three by Peter Randazzo ("Dark of Moon," "Starscape," and "Prospect Park"), one each by David Earle ("Legend") and Patricia Beatty ("Rhapsody in the Late Afternoon"); and for the first time in a major concert season, company member Keith Urban contributes a new piece — titled "Sunwapta."

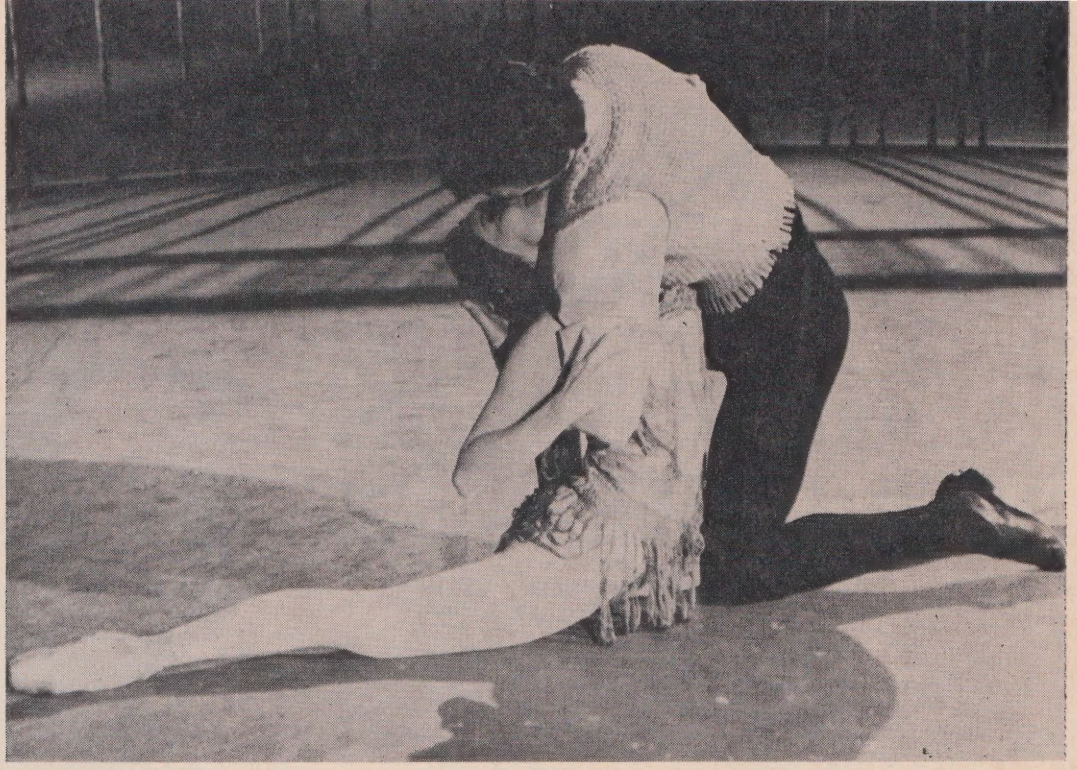
Musically, this season will prove most exciting. There will be four nights with the Toronto Repertory Orchestra, under the direction of Milton Barnes — May 14, 15, 21, 22. The scores are a mixture of Canadian and international composers. "L'Histoire," of course, brings Stravinsky; Milton Barnes has written a score based on a Shostakovitch string quartet for Patricia Beatty's new work; Ann Southam is working on a new electronic score for one of Peter Randazzo's new works, "Prospect Park"; Robert Daigneault has created his first score for the Dance Theatre for another work by Peter using a synthesized player piano; and John Mills-Cockell and Syrinx have produced the music for his third piece, "Starscape." David Earle's "Legend" will be accompanied by the dancers on instruments they have made themselves, along with electronic and natural sounds by Ann Southam.

Tickets are $5.00, $4.00, $3.00 and $2.00 and are available at the St. Lawrence Centre Box Office two weeks prior to opening night. Special 10% discount will be given to groups of 25 or more.

INTERNATIONAL FILM FESTIVAL RESUMES AT STRATFORD

The Stratford International Film Festival will return to the Avon Theatre for 10 days during the period September 10-19, 1971.

Started in 1958, a film festival contributed to four Stratford summers until circumstances forced its suspension after the 1961 season. It was the first international film festival in North America and quickly became recognized throughout the world. It was followed by the Vancouver and Montreal festivals. These no longer exist while five flourish in the United States.



Alicia Alonso and Azari Plisetski in a scene from "Carmen" to be presented by the Ballet Nacional de Cuba during its engagement at Maple Leaf Gardens, June 11, 12 and 13.

NACIONAL BALLET DE CUBA COMING TO MAPLE LEAF GARDENS

by Stan Obodiac

Maple Leaf Gardens has been the site for the presentation of some of the great ballet companies of the world — the Sadler's Wells (later the Royal Ballet) with Margot Fonteyn, the Bolshoi with Ulanova and Plissetskaya, the Kirov with the classical artists and Nureyev has danced at the Gardens.

Now it is to be the host of the Nacional Ballet de Cuba on June 11, 12, 13.

This ballet company, which is being brought for the first time to Canada by Nicolas Koudriavtzeff of Canadian Concerts and Artists, will perform in Ottawa, Toronto, Montreal and Quebec City.

It is quite a triumph for Nicolas Koudriavtzeff, for it is he who first introduced to this country the Peking Opera, at a time when the ping-pong players had not yet gone to China, and the Red Army Singers from the USSR.

For dance enthusiasts the appearance of the Nacional Ballet de Cuba is a major bonus, for its company of gifted young artists is headed by one of the most illustrious names of 20th century ballet — the seemingly ageless Alicia Alonso who founded the company more than two decades ago.

Miss Alonso will appear at all performances, allowing youngsters an opportunity to see the impressive technique and style which first dazzled ballet fans during and immediately after the war years.

Last December, when her company from Cuba took top honours at the International Festival of Dance in Paris, critics declared her along with Margot Fonteyn "the last of the great ladies of dancing".

Miss Alonso has served with every major ballet troupe in the U.S., Britain, France and Russia.

Her partner in the Nacional Ballet de Cuba is Azari Plissetski, the brother of the Bolshoi's famed Maya Plissetskaya.

The Nacional Ballet de Cuba comes to Canada directly from successful engagements in Bordeaux, Barcelona and Madrid.

Toronto will be seeing Lac des Cygnes, the second act of Swan Lake, Conjugasion, Carmen, Giselle, full length, Bach, Pas de Quatre.

Conjugasion or Conjugation is a ballet designed to illustrate variations of the verb "to love" and it is done superbly.

Another highlight of the visit to Toronto is a new version of Carmen, done to the music of Bizet, arranged by the great Tschedrin, husband of the Bolshoi's Plissetskaya.

Miss Alonso's Giselle and Odile in Swan Lake are ranked among the most exquisite interpretations in ballet history.

Founded in 1948, the 70-member troupe of the Nacional Ballet de Cuba is supported by generous donations from the present government of Fidel Castro.

This company will not be going into the United States. As a result, there have been numerous ticket requests from New York, Flushing, New Jersey, Chicago, and as far away as Minneapolis.

Tickets can be ordered by mail from Maple Leaf Gardens and the prices are $7.50, $6.00, $4.50, $3.00.

All the ballets begin at 8.30 p.m.

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JUNE 11 — LAC-CONJUGAISON-CARMEN
JUNE 12 — GISELLE
JUNE 13 — BACH — PAS DE QUATRE — CONJUGAISON — CARMEN

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ALBERT M. CAMPBELL, *Chairman of Metropolitan Toronto Council*

THE NATIONAL BALLET OF CANADA

under the direction of
CELIA FRANCA

Artists Listed Alphabetically

ANGELICA BORNHAUSEN KAREN BOWES VANESSA HARWOOD
MARY JAGO VERONICA TENNANT JEREMY BLANTON
YVES COUSINEAU EARL KRAUL CLINTON ROTHWELL
HAZAROS SURMEYAN

Victoria Bertram **Colleen Cool** **Linda Fletcher** **Victoria Leigh**
Maureen Rothwell **Murray Kilgour** **Tim Spain**

Gerre Cimino Christy Cumberland Andrea Davidson Ann Ditchburn Lorna Geddes
Gillian Hannant Rosemary Jeanes Maki Kabayama Karen Kain
Stephanie Leigh Barbara Malinowski Linda Maybarduk
Patricia Oney Wendy Reiser Charmain Turner Valerie Wilder Jane Wooding
Valerie Wright

Frank Augustyn Christopher Bannerman Lawrence Beevers
Christopher Czyzewski Robert Desrosiers Jacques Gorrissen Charles Kirby
Ross McKim Alain Pauzé Tomas Schramek Garry Semeniuk
Leonard Stepanick

Students of The National Ballet School

Guest Artists

LYNN SEYMOUR
Courtesy of The Royal Ballet

PETER MARTINS
Courtesy of The New York City Ballet

BARBARA SANDONATO and ALEXEI YUDENICH
Courtesy of The Pennsylvania Ballet

Associate Artistic Director
BETTY OLIPHANT

THE NATIONAL BALLET ORCHESTRA

Musical Director and Conductor
GEORGE CRUM

Assistant Conductor
JOHN GOSS

Concert Mistress
ISABEL VILA

Ballet Master
DAVID SCOTT

Ballet Mistress
JOANNE NISBET

The company on this occasion is augmented by special permission of Actors' Equity Association.

Wednesday, April 21st, 1971 — **OPENING NIGHT**
Saturday, April 24th, 1971 — **EVENING**
Wednesday, May 5th, 1971 — **EVENING — EARL KRAUL NIGHT**

I

BROWN EARTH

". . . for everything which is natural which is infinite which is yes . . ."
e.e. cummings.

Songs ..... Brown Earth, Upstairs by a Chinese Lamp, Beads of Sweat, Emmie, and Map to the Treasure by Laura Nyro.
Up on the Roof by Carol King and Gerry Goffin.

Choreography: Ann Ditchburn
Décor and Costumes: Jack King

Brown Earth ..... Victoria Bertram, Karen Bowes, Gillian Hannant, Vanessa Harwood, Mary Jago, Maki Kabayama, Karen Kain, Stephanie Leigh, Barbara Malinowski, Patricia Oney, Frank Augustyn, Murray Kilgour, Alain Pauzé, Garry Semeniuk, Tomas Schramek.

Upstairs by a Chinese Lamp ..... Angelica Bornhausen and Earl Kraul
Beads of Sweat ..... Everyone
Up on the Roof ..... Karen Bowes with everyone
Emmie ..... Gillian Hannant and Karen Kain
Map to the Treasure ..... Everyone

INTERMISSION

II

FOR INTERNAL USE AS WELL

Music: John Mills-Cockell — Choreography: Tim Spain
Played by Syrinx
Dancers: Christopher Bannerman, Stephanie Leigh, Tim Spain

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III

PAS DE DEUX IDYLLIC

Music: Hérold — Choreography: Jean-Paul Comelin
Conductor: George Crum
Barbara Sandonato and Alexei Yudenich

IV

JOURNEY TREE

Music: John Mills-Cockell — Dance: Tim Spain
Played by Syrinx

Wednesday, April 21st, Saturday, April 24th ONLY

V

SAGAR

Music: from Silver Apples of the Moon by Morton Subotnick — Choreography: Tim Spain

The dance happens as you see it.
Characters: Ann Ditchburn, Tomas Schramek, Colleen Cool, Frank Augustyn, Victoria Bertram, Christopher Bannerman

Wednesday, May 5th ONLY — EARL KRAUL NIGHT

V

Pas de Deux from LE CORSAIR

Music: Riccardo Drigo — Choreography: Robert Klavin
Conductor: George Crum
Veronica Tennant and Earl Kraul

INTERMISSION

THE NATIONAL BALLET SCHOOL

presents

An EVENING of BALLET

MAY 19 & 20 at 8:30 P.M.

at the MACMILLAN THEATRE (Museum Subway Station)

ADULTS $4.50, $3.50, STUDENTS & CHILDREN $3.00 & $2.00

Tickets available by mail from: Mrs. Nunn, 15 Nesbitt Dr., Toronto 5. (922-0360)

Cheque or Money order payable to: National Ballet School (921-9131)

VI

THE MIRROR WALKERS

Music: Pyotr Ilyich Tchaikowsky
(From Orchestral Suite No. 1, Op. 43)

Choreography: Peter Wright

First performed by the Stuttgart Ballet in 1962.

Conductor: George Crum

Two Dancers	Mary Jago, Jeremy Blanton
Their Reflections	Victoria Leigh, Alain Pauzé
Two Dancers behind the Mirror	Karen Kain, Clinton Rothwell
Two Couples	Colleen Cool, Maureen Rothwell (Apr. 21), Gerre Cimino (Apr. 24, May 5), Murray Kilgour, Tomas Schramek.
Dancers behind the Mirror	Lorna Geddes, Gillian Hannant, Rosemary Jeanes, Maki Kabayama, Linda Maybarduk, Patricia Oney, Frank Augustyn, Christopher Bannerman, Lawrence Beevers, Jacques Gorrissen, Ross McKim, Leonard Stepanick.

SYNOPSIS

Drawn together through a mirror in a flight of fantasy, two dancers see in each other the true attainment of their dreams. Upon their return to reality, the relationship ends.

All Casting Subject to Change

three small rooms

The restaurant, exquisite dining in a luxurious contemporary setting. Luncheon and dinner.

The wine cellar, for a glass of wine and a delightful buffet. Luncheon 'till after theatre.

The grill, brisk lunches from the copper kitchen, then 5.30 'till after theatre, steaks & grillades

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in The Windsor Arms Hotel, 22 St. Thomas Street, Toronto/Phone 921-5141

Thursday, April 22nd, 1971 **EVENING**
Thursday, April 29th, 1971 **EVENING**

KRAANERG

A Ballet in Two Acts & Eleven Movements by

ROLAND PETIT

Music: Iannis Xenakis
Lighting Design: Wallace A. Russell

Décors: Victor Vasarely & Yvaral
Conductor: George Crum

ACT I

First Movement	Clinton Rothwell
Second Movement	Clinton Rothwell and Girls
Third Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Clinton Rothwell
Fourth Movement	Clinton Rothwell, Garry Semeniuk and Boys
Fifth Movement	Veronica Tennant and Girls
Sixth Movement	Veronica Tennant, Murray Kilgour, Tomas Schramek
Seventh Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Clinton Rothwell and Ensemble.

ACT II

First Movement	Clinton Rothwell and Tim Spain
Second Movement	Mary Jago and Boys
Third Movement	Mary Jago and Clinton Rothwell
Fourth Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Garry Semeniuk, Veronica Tennant, Murray Kilgour, Tomas Schramek, Tim Spain, Mary Jago, Clinton Rothwell and Ensemble.
Artists of the ballet	Victoria Bertram, Gerre Cimino, Colleen Cool, Christy Cumberland, Ann Ditchburn, Linda Fletcher, Lorna Geddes, Gillian Hannant, Vanessa Harwood, Rosemary Jeanes, Maki Kabayama, Karen Kain, Stephanie Leigh, Victoria Leigh, Barbara Malinowski, Linda Maybarduk, Patricia Oney, Wendy Reiser, Maureen Rothwell, Charmain Turner, Valerie Wilder, Frank Augustyn, Christopher Bannerman, Lawrence Beevers, Christopher Czyzewski, Robert Desrosiers, Jacques Gorrissen, Murray Kilgour, Ross McKim, Alain Pauzé, Tomas Schramek, Leonard Stepanick, and Students of the National Ballet School.

All Casting Subject to Change

SYNOPSIS

Iannis Xenakis created the title KRAANERG by placing two ancient Greek words together. "Kraan" means to perfect, to accomplish; "erg" signifies energy.

Kraanerg has no plot. Each of us must freely interpret the choreography. The movement is sometimes horizontal (the dancers seemingly floating in space), sometimes primitive, even athletic.

Kraanerg's atmospheric environment is established by Victor Vasarely's black and white décors. In ancient times, the circle symbolized earthly paradise and the square, celestial paradise. However, in topology, these two symbols have the same significance. I have created my ballet with the complicity of the dancers. We have tried to use all our energy to attain a sense of accomplishment and perhaps, with a little luck, each of us will approach his own level of perfection.
ROLAND PETIT.

CANADIAN OPERA

O'Keefe Centre

Sept. 17 - Oct. 16

1971 SUBSCRIPTION SERIES

Die Walküre
WAGNER (IN GERMAN)

The Merry Widow
LEHÁR (IN ENGLISH)

Lucia di Lammermoor
DONIZETTI (IN ITALIAN)

Macbeth
VERDI (IN ITALIAN)

MADAME BUTTERFLY
PUCCINI (IN ITALIAN)

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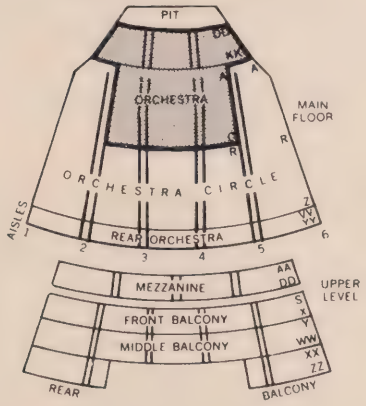

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Wednesday Evenings	3	Sept. 22—Lucia di Lammermoor Sept. 29—The Merry Widow Oct. 6—Macbeth Oct. 13—Die Walküre
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Friday Evenings	5	Sept. 17—Lucia di Lammermoor* Sept. 24—Madame Butterfly Oct. 1—Die Walküre Oct. 8—The Merry Widow Oct. 15—Macbeth
Saturday Matinees	6	Sept. 25—The Merry Widow Oct. 2—Madame Butterfly Oct. 9—Lucia di Lammermoor
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Programme and cast are subject to change.

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Friday, April 23rd, 1971	**EVENING**
Saturday, April 24th, 1971	**MATINEE**
Wednesday, April 28th, 1971	**EVENING**

ROMEO AND JULIET

A Ballet in Three Acts after William Shakespeare

Music: Serge Prokofiev
Décors and costumes: Jürgen Rose
Choreography and Staging: John Cranko
Lighting Design: Wallace A. Russell

Conductor: George Crum

Mr. Cranko's production of Romeo and Juliet was first performed by the Stuttgart Ballet in November, 1962.

THE CAST

THE HOUSE OF CAPULET

Lord Capulet	Charles Kirby
Lady Capulet	Celia Franca
Juliet	Veronica Tennant (Apr. 23 Eve., Apr. 28 Eve.), Karen Bowes (Apr. 24 Mat.)
Tybalt	David Scott
Count Paris	Jeremy Blanton
Juliet's Nurse	Victoria Bertram

THE HOUSE OF MONTAGUE

Lord Montague	Garry Semeniuk
Lady Montague	Charmain Turner
Romeo	Hazaros Surmeyan
Mercutio	Clinton Rothwell
Benvolio	Murray Kilgour (Apr. 23 Eve., Apr. 24 Mat.), Tomas Schramek (Apr. 28 Eve.)
Duke of Verona	Grant Strate
Rosaline	Maureen Rothwell
Gypsies	Colleen Cool, Vanessa Harwood, Karen Kain
Carnival Dance	Garry Semeniuk, Gerre Cimino, Linda Fletcher, Jacques Gorrissen, Leonard Stepanick
Friar Laurence	Grant Strate
Nobles and Citizens of Verona	Artists of the ballet and students of the National Ballet School

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SYNOPSIS

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny
Where civil blood makes civil hands unclean . . .

ACT I

Scene 1 — A STREET IN VERONA

Romeo, son of Lord Montague, is infatuated with Rosaline and temporarily rejects the company of his friends, Mercutio and Benvolio. He rejoins them later and all three become involved in a brawl between the Montagues and the Capulets. The riot is quelled by the arrival of the Duke of Verona who decrees that the death penalty be imposed should either side disturb the peace again.

Scene 2 — THE CAPULETS' GARDEN

As Juliet, the young daughter of Lord Capulet, plays with her Nurse, her mother brings her the dress she is to wear at the ball that night.

Scene 3 — THE FOYER OF THE CAPULETS' PALACE

Guests arrive at the ball. Although not invited, Romeo, Mercutio and Benvolio boldly make their way into the foyer cloaked and masked as revellers.

Scene 4 — THE CAPULETS' BALLROOM

Juliet is informed that she is to be betrothed to Count Paris. While dancing with Paris, she and Romeo see one another for the first time and fall in love. They steal a few moments together until Tybalt, Juliet's cousin recognizes Romeo and challenges him. Lord Capulet stops the disturbance.

Scene 5 — JULIET'S BALCONY

Later the same night Romeo hides in the Capulet garden where he overhears Juliet confessing her love for him. He reveals himself and the lovers swear eternal devotion.

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ACT II

Scene 1 — A STREET IN VERONA
Verona is celebrating a festive holiday. Juliet's nurse finds Romeo and gives him a note from her mistress. Juliet has agreed to meet Romeo secretly in Friar Laurence's cell where they can be married.

Scene 2 — FRIAR LAURENCE'S CELL
Friar Laurence marries the young lovers, hoping thereby to end the feud between their two families.

Scene 3 — STREET IN VERONA
The festivities are interrupted by Tybalt who is intent upon resuming his quarrel with Romeo. Romeo, however, is now aware that Juliet's relatives are also his own and avoids a duel with Tybalt. Mercutio, appalled at his friend's apparent lack of spirit, accepts Tybalt's challenge on Romeo's behalf. In attempting to stop the fight, Romeo inadvertently causes Mercutio's death. Shocked out of his peaceful resolution, Romeo kills Tybalt, avenging his friend. Lady Capulet grieves over her dead nephew while Benvolio hurries Romeo away.

ACT III

Scene 1 — JULIET'S BEDROOM
Romeo, banished from Verona for the death of Tybalt, has remained for his wedding night with Juliet. Hardly has he gone when Juliet's parents enter with Paris and inform her that she is to marry Paris the next day. In desperation Juliet hurries away to seek advice from Friar Laurence.

Scene 2 — FRIAR LAURENCE'S CELL
Friar Laurence gives Juliet a vial containing a sleeping potion which will induce a death-like coma. He will send a message to Romeo who will rescue her from the family vault.

Scene 3 — JULIET'S BEDROOM
Juliet drinks the potion and falls senseless on her bed. In the morning her bridesmaids arrive to present her with flowers. Lady Capulet and the Nurse unable to awaken Juliet, presume she is dead.

Scene 4 — THE CAPULET VAULT
Romeo has heard of Juliet's death, but not received Friar Laurence's explanatory message. He hurries to her tomb and takes his own life. Juliet, recovering from the effect of the potion, is horrified to find Romeo dead beside her. Unable to live without him, she joins him in death.

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Friday, April 30th, 1971	**EVENING**
Saturday, May 1st, 1971	**MATINEE & EVENING**
Sunday, May 2nd, 1971	**MATINEE**

GISELLE

A Romantic Ballet in Two Acts
Book by Vernoy de Saint-Georges, Théophile Gautier and Jean Coralli
Music by Adolphe Adam
revised and orchestrated by George Crum
Production by PETER WRIGHT after the choreography of Coralli, Perrot and Petipa
Costumes and scenery designed by Desmond Heeley
Lighting design by Gil Wechsler
Scenic design executed by Georg Schlögl
Conductor: George Crum

THE CAST IN ORDER OF APPEARANCE

ACT I

Albrecht, Duke of Silesia (disguised as Loys, a villager)	Peter Martins (April 30 Eve., May 2 Mat.) Clinton Rothwell (May 1 Mat.) Hazaros Surmeyan (May 1 Eve.)
Wilfred, his squire	Jacques Gorrissen
Berthe, Giselle's mother	Victoria Bertram
Hilarion, a forester	David Scott
Giselle, a peasant girl	Lynn Seymour (Apr. 30 Eve., May 2 Mat.) Angelica Bornhausen (May 1 Mat.) Veronica Tennant (May 1 Eve.)
Giselle's friends	Colleen Cool, Mary Jago, Murray Kilgour, Tim Spain
Bathilde, Albrecht's fiancée	Karen Bowes
Her father, Prince of Courland	Charles Kirby
A nobleman	Garry Semeniuk
Villagers	Gerre Cimino, Christy Cumberland, Andrea Davidson, Ann Ditchburn, Linda Fletcher, Lorna Geddes, Gillian Hannant, Rosemary Jeanes, Maki Kabayama, Karen Kain, Barbara Malinowski, Linda Maybarduk, Patricia Oney, Wendy Reiser, Valerie Wilder, Christopher Bannerman, Lawrence Beevers, Christopher Czyzewski, Ross McKim, Tomas Schramek, Leonard Stepanick. Pages, Courtiers.

ACT II

Myrtha, Queen of the Wilis	Vanessa Harwood
Her Attendants	Karen Bowes and Maureen Rothwell (Apr. 30 Eve., May 2 Mat.) Mary Jago and Victoria Leigh (May 1 Mat. & Eve.)
Wilis	Victoria Bertram, Gerre Cimino, Colleen Cool, Christy Cumberland, Andrea Davidson, Ann Ditchburn, Linda Fletcher, Lorna Geddes, Gillian Hannant, Rosemary Jeanes, Maki Kabayama, Karen Kain, Stephanie Leigh, Barbara Malinowski, Linda Maybarduk, Patricia Oney, Wendy Reiser, Charmain Turner, Valerie Wilder.

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SYNOPSIS

Giselle was first produced at the Paris Opera in 1841 and is the only ballet which has had an unbroken tradition of performances for over one hundred years.

The first act is set in a Rhineland valley surrounded by vineclad hills. Giselle, a peasant girl, cherishes a passion for dancing which is shared by her sweetheart, Loys, who courts her ardently. When a local forester, Hilarion, a rival for Giselle's affections, unmasks Loys as Albrecht, Duke of Silesia, already betrothed to Bathilde, a beautiful countess, the betrayal so shocks Giselle that she loses her reason and dies, leaving Hilarion prostrate with remorse, and Albrecht crazed with despair and love.

Act two depicts Giselle's tomb in a forest which after midnight becomes haunted by Wilis, spirits of betrothed girls who have died as a result of being jilted by faithless lovers.

Hilarion mourns by Giselle's grave. As midnight tolls, he becomes aware of the presence of the Wilis. Terrified, he flees. The Queen of the Wilis summons her subjects for the initiation of Giselle. Albrecht comes to Giselle's tomb to beg forgiveness. Giselle appears before him and he follows her as she disappears. Hilarion is once again attracted to Giselle's grave, but is surrounded by the Wilis. The Queen shows him no mercy and commands the Wilis to fling him into a nearby lake. Albrecht is discovered and is prescribed the same fate, but warned by Giselle, he clings to the shelter of the Holy cross. The Queen, bent on revenge, commands Giselle to dance and so lure Albrecht from the cross. He is drawn towards his beloved and dances with her until he is exhausted. Just as his death seems imminent, dawn breaks. Daylight destroys the Wilis' power, and he is saved. The ghostly figures fade away. Giselle, too, must melt into the air leaving Albrecht sorrowing and alone.

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Friday, May 7th, 1971	**EVENING**
Saturday, May 8th, 1971	**MATINEE & EVENING**

SWAN LAKE

A Ballet in Two Acts and Four Scenes

Music: Pyotr Ilyich Tchaikowsky — Choreography: Erik Bruhn
Décors and Costumes: Desmond Heeley — Lighting Design: Wallace A. Russell
Scenic Design executed by Georg Schlögl
Conductor: George Crum (May 6, May 7, May 8 Eve.)
John Goss (May 8 Mat.)
Spanish Dance and Mazurka by permission of the Bolshoi Ballet

THE CAST IN ORDER OF APPEARANCE

Villagers	Gerre Cimino, Christy Cumberland, Linda Fletcher, Maki Kabayama, Wendy Reiser, Valerie Wilder, Lawrence Beevers, Christopher Czyzewski, Robert Desrosiers, James Kudelka, Ross McKim, Tim Spain.
The Prince's Friends	Linda Maybarduk (May 6 Eve., May 8 Mat.); Maureen Rothwell (May 7 Eve., May 8 Eve.); Victoria Bertram, Colleen Cool, Rosemary Jeanes, Barbara Malinowski, Charmain Turner, Christopher Bannerman, Jacques Gorrissen, Murray Kilgour, Clinton Rothwell, Tomas Schramek.
His Tutor	Charles Kirby
The Court	Andrea Davidson, Ann Ditchburn, Lorna Geddes, Gillian Hannant, Patricia Oney, Frank Augustyn, Alain Pauzé, Brian Scott, Garry Semeniuk, Leonard Stepanick.
The Prince	Hazaros Surmeyan (May 6 Eve., Mat. 8 Mat.) Alexei Yudenich (May 7 Eve.) Jeremy Blanton (May 8 Eve.)

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The Queen Mother	Victoria Leigh
The Black Queen	Stephanie Leigh
The Swan Queen	Karen Kain (May 6 Eve., May 8 Mat.) Barbara Sandonato (May 7 Eve.) Angelica Bornhausen (May 8 Eve.)
Little Swans	Victoria Bertram, Gerre Cimino, Christy Cumberland, Linda Fletcher.
Four Swans	Vanessa Harwood, Maureen Rothwell (May 6 Eve., May 8 Mat.), Mary Jago (May 7 Eve., May 8 Eve.), Victoria Leigh, Charmain Turner.
Swans	Corps de ballet
Master of Ceremonies	Brian Scott
Princesses	Linda Maybarduk (May 6 Eve., May 8 Mat.); Maureen Rothwell (May 7 Eve., May 8 Eve.); Colleen Cool, Lorna Geddes, Rosemary Jeanes, Patricia Oney, Charmain Turner.
Clowns	Tim Spain; Gerre Cimino (May 6 Eve., May 8 Mat.); Linda Fletcher (May 7 Eve., May 8 Eve.); Lawrence Beevers, Ross McKim
Spanish Dance	Karen Bowes, Vanessa Harwood, Charles Kirby, Clinton Rothwell.
Czardas	Victoria Bertram and Tomas Schramek; Gerre Cimino, Christy Cumberland, Linda Fletcher, Maki Kabayama, Valerie Wilder, Lawrence Beevers, Christopher Czyzewski, Ross McKim, Leonard Stepanick.
Neapolitan	Mary Jago and Tim Spain.
Mazurka	Ann Ditchburn, Murray Kilgour, Linda Maybarduk, Jacques Gorrissen; Andrea Davidson, Gillian Hannant, Barbara Malinowski, Patricia Oney, Frank Augustyn, Christopher Bannerman, Alain Pauzé, Garry Semeniuk.

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SYNOPSIS

ACT 1

Scene 1 — THE CASTLE GARDEN

Villagers and courtiers participate in celebrations for the Prince's 21st birthday. The Queen Mother presents her son with a cross-bow as a symbol of his coming of age, and expresses the hope that he will select a bride. As dusk falls the guests depart, leaving the Prince alone. He sees some swans flying towards a lake led by a mysterious Black Queen. The Prince follows them.

Scene 2 — THE LAKESIDE

The Prince discovers the beautiful Swan Queen in the centre of a group of swans. He falls in love with her and she with him, but she is bewitched by the Black Queen who draws her away.

ACT II

Scene 1 — THE CASTLE BALLROOM

The Queen Mother holds a magnificent ball in honor of the Prince. She asks him to choose a bride from six lovely princesses, but the Prince refuses. Heralds announce the arrival of some uninvited guests. The disguised Black Queen introduces her accomplice, the Black Swan, to the court. The Prince believes the Black Swan to be the Swan Queen. He is overjoyed and swears to marry her. The evil Black Queen and her accomplice triumphantly reveal their true selves, causing panic in the court. The distraught Prince rushes to the lakeside in search of his beloved Swan Queen.

Scene 2 — THE LAKESIDE

The swans lament for their deceived Swan Queen. A gathering storm breaks, battering the tormented Prince. The unhappy lovers are momentarily reunited, but the Black Queen commands the swans to separate them. The Swans attack the Prince and force him to drown. The Swan Queen is left alone with her grief.

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NATIONAL BALLET OF CANADA

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Musical Director	GEORGE CRUM
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Ballet Mistress	JOANNE NISBET
Ballet Master	DAVID SCOTT
Resident Ballet Master	DANIEL SEILLIER
Resident Scenic Artist	GEORG SCHLÓGL
Wardrobe Supervisor	JAMES RONALDSON
Assistant to Miss Franca	DAVID WALKER
Assistant Conductor	JOHN GOSS
Pianists	MARY McDONALD, JANIS NEILSON, ESTHER CRONENBERG
Orchestra Contractor	JEAN VERCH
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Stage Manager	WILLIAM WARNKE
Lighting Co-ordinator	JOHN HOWE
Assistant Stage Manager	CAROL BEEVERS
Production Secretary	WENDY TALFOURD-JONES
Assistant to Production Manager	STEPHEN CHADWICK
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As a member of the Ballet Guild you may take advantage of the following:

- An annual subscription to "Performing Arts in Canada" (quarterly)
- Priority theatre bookings and telephone reservations
- Special lectures on ballet and dance
- Special "Members Lounge" at O'Keefe Centre
- Dress rehearsals of the ballet
- Charter flights to Europe

For your $10 membership you will not only enjoy these privileges but also help support the National Ballet of Canada. A minimum donation of $10 will entitle you to an individual National Membership. Kindly complete the application below and forward with your donation.

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Date ....., 19 .....

MAIL TO:

Development Office
The National Ballet Guild of Canada
157 King Street East
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I enclose herewith a cheque or money order payable to The National Ballet Guild of Canada.

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OPEN LETTER TO ROTHMANS OF PALL MALL CANADA LIMITED

THE NATIONAL BALLET GUILD OF CANADA

April 21, 1971

Mr. W. Tennyson
Rothmans of Pall Mall Canada Limited
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Dear Mr. Tennyson:

Where would Canadian culture be now if it were not for the imaginative and generous support of Rothmans?

For the past many years, you have assisted performing arts groups in Canada by designing, producing and printing an individual, full-colour, souvenir programme. The completed product has then been given to the arts organization, entirely free and with no strings attached.

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We are most grateful to you for the past years of co-operation. We commend you for the service you are rendering to Canada and improving the quality of life.

Yours truly,

Lyman G. Henderson
President

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In its fourteen year history the Society of Canadian Artists has provided exhibition space and encouragement to many talented artists, as well as educational and social activities for a rapidly growing number of contributing or lay, members.

With the financial assistance of the Province of Ontario Council for the Arts, the Society publishes ART Magazine, which is sent quarterly to galleries, museums, libraries and private subscribers across Canada.

The Society also contributes on the municipal level as a participant, with members of other professional bodies, on the City Hall Art Advisory Board. For additional information about the Society's varied activties please telephone the Secretary, (Mrs.) Judy Bolt, 481-5500.

Art Advisory Committee

Dr. A. J. Casson (Chairman) • Mrs. S. J. Zacks • Dr. T. A. Heinrich • R. York Wilson

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PHOTOGRAPHS MAY NOT BE TAKEN IN THIS THEATRE

HAVE YOU ENJOYED DINNER AT O'KEEFE CENTRE?

Dinner is served from 6 p.m. to curtain time and costs $5.50 which includes 50¢ tax. For information about menus and for reservations phone O'Keefe Restaurant, 366-8484.

Light refreshments are available in the Lower Lounge 30 minutes prior to curtain time and during intermissions.

The bar is open during the same period as well as after evening performances.

HEARING AIDS — OPERA GLASSES

Opera glasses are available from the Check Room at a moderate rental.
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In the best interest of everyone, latecomers will not be seated in their reserved seats until the first intermission, but will be given seats at the back or sides, if available.

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Cameras, radios, tape recorders and refreshments are *not* permitted in the auditorium. Cameras, radios, and tape recorders must be checked at the coat room before entering the auditorium.

Ladies are requested to remove their hats during the performance.

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TOM KNEEBONE RETURNS TO BEGIN 9TH MONTH OF RECORD "OH COWARD!" RUN

Now in its 50th week at the Theatre In The Dell, the hit cabaret revue, "Oh Coward!", originally scheduled to close on April 24th, will extend its run to May 8th for a total of 415 performances and 51 weeks.

When the first U.S. production in Chicago closed after a run of three and a half months, Tom Kneebone, one of the original stars and co-producer, became available to take over from Peter Mews, who must leave the show to join the Charlottetown Festival.

Although "Oh Coward!", the pot-pourri of Noel Coward songs and sketches covering a period of 50 years, now holds the record of being the longest running show to originate in this country, it would not take over the number one position now held by "Hair," which has a record of 428 performances.

If certain contractual commitments can be cleared by members connected with "Oh Coward!" the producers will consider extending the run to the end of May, thus celebrating a year's run on May 18 and breaking the long run Canadian record on May 22.

Kneebone will join the show on April 19th, with Patricia Collins and Gordon Thomson who have been in the cabaret revue since October, 1970.

Kneebone, Roderick Cook (co-producer and director) and Dinah Christie opened in the smash success on May 19, 1970 after a week of previews and starred in the first Chicago edition which received unanimous rave reviews. Cook is currently in Los Angeles, starring in "Design For Living" with Maggie Smith.

"Oh Coward!" is tentatively scheduled to play Niagara-on-the-Lake in June, Montreal in July, Ottawa and New York in September and is still considering other U.S. dates for this summer and fall. Offers have also been received from South Africa and Australia.

Performances continue at the Theatre In The Dell, Monday through Thursday at 9:00 p.m. and Friday and Saturday at 8:00 and 10:30 p.m.

THE EGG AND YOU

As you sit back in anticipation, waiting for that Magic Curtain to rise, you are probably convinced that "Theatre" is behind it. Not true!!

Theatre is two distinct but different halves of the same whole. Think of the theatre as an Egg. The performance is the yolk, the audience is the white. The yolk cannot exist without the white; the white has no reason for being without the yolk. They need each other!

The physical presence and emotional reaction of the audience is as necessary to the actor or singer as his technique and artistry. The audience is always a "part" of the performances they think they are "watching".

If drama, ballet and opera are to live in a community, the audience who need and demand them as a vital dimension in their lives, must accept some responsibility for their existence, other than just "being there".

In Europe where long tradition takes for granted full Government support of the performing arts the audience has earned the right, through taxes, to just "be there".

In Canada where Government support is small (but growing), the audience must give more if they want the egg to hatch into a rich and self-perpetuating diet. No country can long survive with malnutrition of the soul.

The Canadian audience will not long have a yolk for its white, unless it fully accepts its role as protector and supporter.

How do you become "more than audience"? You become a member of one of the organizations that work year-round to raise funds for, to create interest in, and supply education about, the performing arts.

For instance, you could join The Canadian Opera Guild, and receive, as well as the privileges inherent in membership, the great satisfaction of sitting back waiting for the curtain to rise, secure in the knowledge that you are a real part of the world behind it.

You and the performer are two halves of the same whole — the yolk of artistry and the white of protection and support. It's a great feeling — Try it!

For information about the Guild and how to join it, write The Canadian Opera Guild, 129 Adelaide St. West, Suite 517, Toronto 1A, Ontario.

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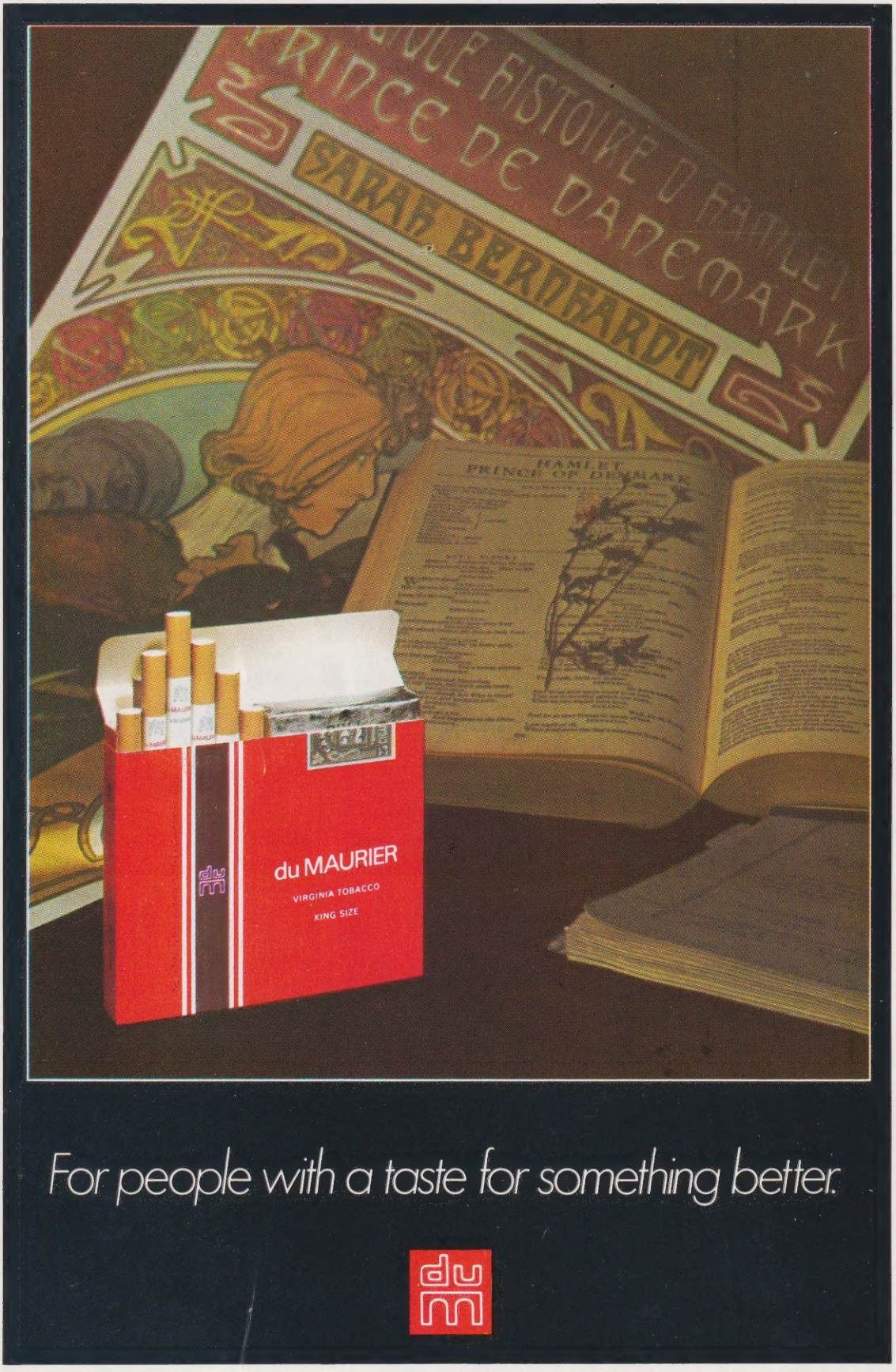

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